D.I.Y. Sonnet Assignment

YOUR MISSION: For this project, you will write a sonnet about a topic of your choice. You must introduce the problem/issue at the beginning of the poem in the proposition, develop it through each line, and then bring it to a conclusion at the end of the poem in the resolution following the shift (volta). Your sonnet does not have to be in iambic pentameter, but you are welcome to challenge yourself and try it! Please choose one of the following options:

Option A. Compose a sonnet based on the Shakespearean Sonnet you rewrote--use your “make it flow” version as a rough draft and create an updated, contemporary version of his sonnet in your own words in the traditional sonnet form

Option B. Compose a sonnet based on the lyrics to any popular song in the style of http://popsonnet.tumblr.com

Option C. Compose a sonnet based on a story you know, from the perspective of one of the characters, such as a myth or fairytale, or even a novel, movie, comic, or TV show plot

Option D. Compose your own sonnet around a common Shakespearean theme: Love (Imperfect/Realistic), Heartbreak, Mortality, Carpe Diem (YOLO)

Requirements

1. Your sonnet must be exactly 14 lines long
2. Each line must be 10 syllables
3. It must use one of the following rhyme schemes:
   a. Italian (Petrarchan): abbaabba, cdcdcd (or cdecde)
   b. English (Shakespearean): abab, cdcd, efef, gg
4. Use and explain your use of a minimum of six devices from the chart below.
5. Organize the sonnet into a proposition, volta, and resolution.
6. Plan your sonnet first, then draft your sonnet on the organizer provided.
7. Turn in your sonnet draft and final copy of your sonnet.

<table>
<thead>
<tr>
<th>Alliteration</th>
<th>Chiasmus</th>
<th>Consonance</th>
<th>Anaphora</th>
<th>Image/Imagery</th>
<th>Metaphor/Simile</th>
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<td>Assonance</td>
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<td>Paradox</td>
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<td>Hyperbole</td>
<td>Synaesthesia</td>
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<td>Allusion</td>
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<td>Onomatopoeia</td>
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<td>Eye rhyme</td>
<td>Iambic Pentameter</td>
<td>Theme</td>
<td>Extended metaphor (conceit)</td>
<td>Internal rhyme</td>
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<td>Enjambment</td>
<td>Caesura</td>
<td>Triple rhyme</td>
<td>Double Entendre (Pun)</td>
<td>Symbol</td>
<td>Couplet or Sestet</td>
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<td>End rhyme</td>
<td>Metonymy/Synecdoche</td>
<td>Masculine rhyme</td>
<td>Quatrain or Octave</td>
<td>Triple Entendre</td>
<td>Irony</td>
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</table>
Sonnet planning

1. Which option did you select?
   ___ A  ___ B  ___ C  ___ D

2. Explain your idea for your sonnet--what do you plan to write about? Explain if you are using any source material to base it on (Shakespeare, pop song).

   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________

3. Brainstorm the sonnet’s “plot”.
   a. Proposition/Problem:
      ____________________________________________
      ____________________________________________
      ____________________________________________
   b. Volta/Turn:
      ____________________________________________
      ____________________________________________
      ____________________________________________
   c. Resolution:
      ____________________________________________
      ____________________________________________
      ____________________________________________

4. Which rhyme scheme are you using?
   a. English (Shakespearean)
   b. Italian (Petrarchan)

5. Will you attempt iambic pentameter? Yes/No

6. Work on your rough draft below (you may also work on GDocs or other paper):

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PLAN APPROVED  _______ Initials  _____________ Date
**D.I.Y. Sonnet Draft**

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<th>#</th>
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<th>Rhyme Scheme</th>
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## Poetry Devices Used

<table>
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<tr>
<th>Poetry Device</th>
<th>Evidence</th>
<th>Explanation</th>
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<tbody>
<tr>
<td>Example</td>
<td>Synaesthesia</td>
<td>“The hypothermic chill of being ignored by you”</td>
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### SONNET RUBRIC

- /1 Sonnet is written in 14 lines
- /3 Each line has 10 syllables
- /3 Poem is written with a Petrarchan or Shakespearean rhyme scheme
- /1 Sonnet is written in a lyrical (first person) perspective of a speaker
- /3 The entire sonnet develops the chosen topic following the prescribed structure
- /12 2 points for each of the 6 devices correctly used and explained in the poem
- /7 Overall: grammar, mechanics, style, presentation, creativity
- /30 Total
Poetry Devices and Terms

1. **Alliteration**: The repetition of identical consonant sounds, most often the sounds beginning words, in close proximity (*pensive poets, nattering nabobs of negativism*)

2. **Allusion**: Unacknowledged reference and quotations that authors assume their readers will recognize. Often historical, Biblical, or Shakespearean, but may refer to current events, pop culture, etc. (*He's such a Romeo, making girls swoon*).

3. **Anaphora**: Repetition of the same word or phrase at the beginning of a line throughout a work or the section of a work.

4. **Apostrophe**: Speaker in a poem addresses a person not present or an animal, inanimate object, or concept as though it is a person (*Twinkle, twinkle, little star/how I wonder what you are*)

5. **Assonance**: The repetition of identical vowel sounds in different words in close proximity (*deep green sea*)

6. **Ballad**: A poem or song narrating a story in short stanzas (quatrains). Ballads may use refrains. ("*Barbara Allen,* "*The Long Black Veil*"")

7. **Blank verse**: Unrhymed iambic pentameter (*Shakespeare's plays*)

8. **Caesura**: A short but definite pause used for effect within a poem's line, marked by a dash, ellipses (...), space, or other punctuation (*I'm nobody! Who are you?*)

9. **Carpe diem poetry**: "Seize the day." Poetry concerned with the shortness of life and the need to act in or enjoy the present. (Herrick's "*To the Virgins to Make Much of Time*"")

10. **Chiasmus**: Chiasmus is a "crossing" or reversal of two elements; (*Ask not what your country can do for you; ask what you can do for your country*)

11. **Connotation**: The implied meaning of a word, the extra tinge or taint of meaning each word carries beyond the minimal, strict definition found in a dictionary

12. **Consonance**: The counterpart of assonance; the repetition of consonant sounds in the same or nearby lines in words whose main vowels differ. (*shadow, meadow; pressed, passed; sipped, supped*)

13. **Couplet**: Two successive rhyming lines (*aa bb cc dd*)

14. **Denotation**: The minimal, strict definition of a word as found in a dictionary, disregarding any historical or emotional connotation
15. **Double Entendre**: A word or phrase open to two interpretations, one of which is usually risqué or indecent.

16. **End-stopped line**: A line ending in a full pause, usually indicated with a period or semicolon.

17. **Enjambment**: A line having no end punctuation but running over to the next line.

18. **Haibun**: A terse, relatively short prose poem usually including both lightly humorous and more serious elements. A haibun usually ends with a haiku.

19. **Haiku**: A short poem that uses imagistic language to convey the essence of an experience of nature or the season intuitively linked to the human condition.

20. **Hyperbole (overstatement) and litotes (understatement)**: Hyperbole is exaggeration for effect; litotes is understatement for effect, often used for irony.

21. **Image**: Images are references that trigger the mind to fuse together memories of sight (visual), sounds (auditory), tastes (gustatory), smells (olfactory), and sensations of touch (tactile). Imagery refers to images throughout a work or throughout the works of a writer or group of writers.

22. **Juxtaposition**: The arrangement of two or more ideas side by side for the purpose of comparison or contrast.

23. **Metaphor**: A comparison between two unlike things, this describes one thing as if it were something else. Does not use "like" or "as" for the comparison (see simile).

24. **Meter**: A unit of rhythm in poetry, the pattern of the beats. It is also called a foot. Each foot has a certain number of syllables in it, usually two or three syllables. The difference in types of meter is which syllables are accented and which are not.

25. **Mood**: The feeling that a literary work conveys to readers (aka atmosphere). Mood is created through the use of setting, imagery, figurative language, tone, etc. (not the same as tone: the author’s attitude toward their subject)

26. **Motif**: A noticeable element (such as an incident, image, reference, metaphor, etc.) that repeats frequently in works of literature.

27. **Onomatopoeia**: A blending of consonant and vowel sounds designed to imitate sounds or suggest the activity being described (*buzz, slurp, splat*).

28. **Paradox**: A seeming contradiction that is nonetheless true.
Poetry Devices and Terms

29. **Personification**: Attributing human characteristics to nonhuman things or abstractions (lazy river, angry clouds).

30. **Poetry**: A genre of literature in which meaning is conveyed through sound and rhythm and whose medium is the *line* rather than the *paragraph*, as in prose.

31. **Rhyme**: The repetition of identical concluding syllables in different words, most often at the ends of lines (*June*—*moon*).
   
   1. **Double rhyme or trochaic rhyme**: Rhyming words of two syllables in which the first syllable is accented (*flower*—*shower*).
   
   2. **Triple rhyme or dactylic rhyme**: Rhyming words of three or more syllables in which any syllable but the last is accented. (*Macavity*/*gravity*/*depravity*).
   
   3. **Eye rhyme**: Words that seem to rhyme because they are spelled identically but pronounced differently (*bear*/*fear*, *dough*/*cough*/*through*/*bough*).
   
   4. **Slant rhyme**: A near rhyme in which the concluding consonant sounds are identical but not the vowels (*sun*/*noon*, *should*/*food*, *sliver*/*silver*, *down*/*upon*).
   
   5. **Internal rhyme**: An exact rhyme (rather than rhyming vowel sounds, as with assonance) within a line of poetry: "Once upon a midnight dreary, while I pondered, weak and weary."
   
   6. **End rhyme**: An exact rhyme that occurs at the ends of two or more lines of poetry.
   
   7. **Rhyme scheme**: The pattern of rhyme, usually indicated by assigning a letter of the alphabet to each rhyme at the end of a line of poetry (*abab*).

32. **Simile**: A direct comparison between two dissimilar things; uses "like" or "as" to state the terms of the comparison.

33. **Sonnet**: A closed form consisting of fourteen lines of rhyming iambic pentameter.
   
   1. **Shakespearean or English sonnet**: 3 quatrains and a couplet, often with three arguments or images in the quatrains being resolved in the couplet. Rhyme scheme: *abab ccdcd efef gg*.
   
   2. **Petrarchan or Italian sonnet**: 8 lines (the "octave") and 6 lines (the "sestet") of rhyming iambic pentameter, with a turning or "volta" at about the 8th line. Rhyme scheme: *abba abba cdcddcd* (or *cde cde*).
Poetry Devices and Terms

34. **Speaker:** The narrative voice of a poem that speaks of his or her situation or feelings. Remember that in poetry, the speaker is NOT the same as the author of the poem. You cannot assume that the feelings and ideas expressed in the poem are the author’s thoughts and feelings.

35. **Stanza:** Poetry’s version of a paragraph, a stanza is an arrangement of lines of verse in a pattern usually repeated throughout the poem. Typically, each stanza has a fixed number of verses or lines and a consistent rhyme scheme. *Couplet* – a **two line stanza**; *Quatrain* – a **three line stanza**; *Sestet* – a **six line stanza**; *Octave* – an **eight line stanza**

36. **Symbol:** A word, place, character, or object that means something beyond what it is on a literal level

37. **Synaesthesia:** Describes one sensory impression or part of the body in terms of a different sense or part of the body ("darkness visible"; "green thought")

38. **Syntax:** Word order and sentence structure; a break with the usual order draws attention

39. **Tanka:** A genre of Japanese poetry similar to the *haiku*. A tanka consists of thirty-one syllables arranged in five lines. The lines contain five / seven / five / seven / seven syllables. It originated in the 600s CE, and it is regarded as the classic, ancient Japanese poetic form

40. **Theme:** The central idea embodied or explored in a literary work, an insight into life or the human experience

41. **TP-CASTT:** A poem analysis method: title, paraphrase, connotation, diction, attitude/tone, shifts, title revisited, theme